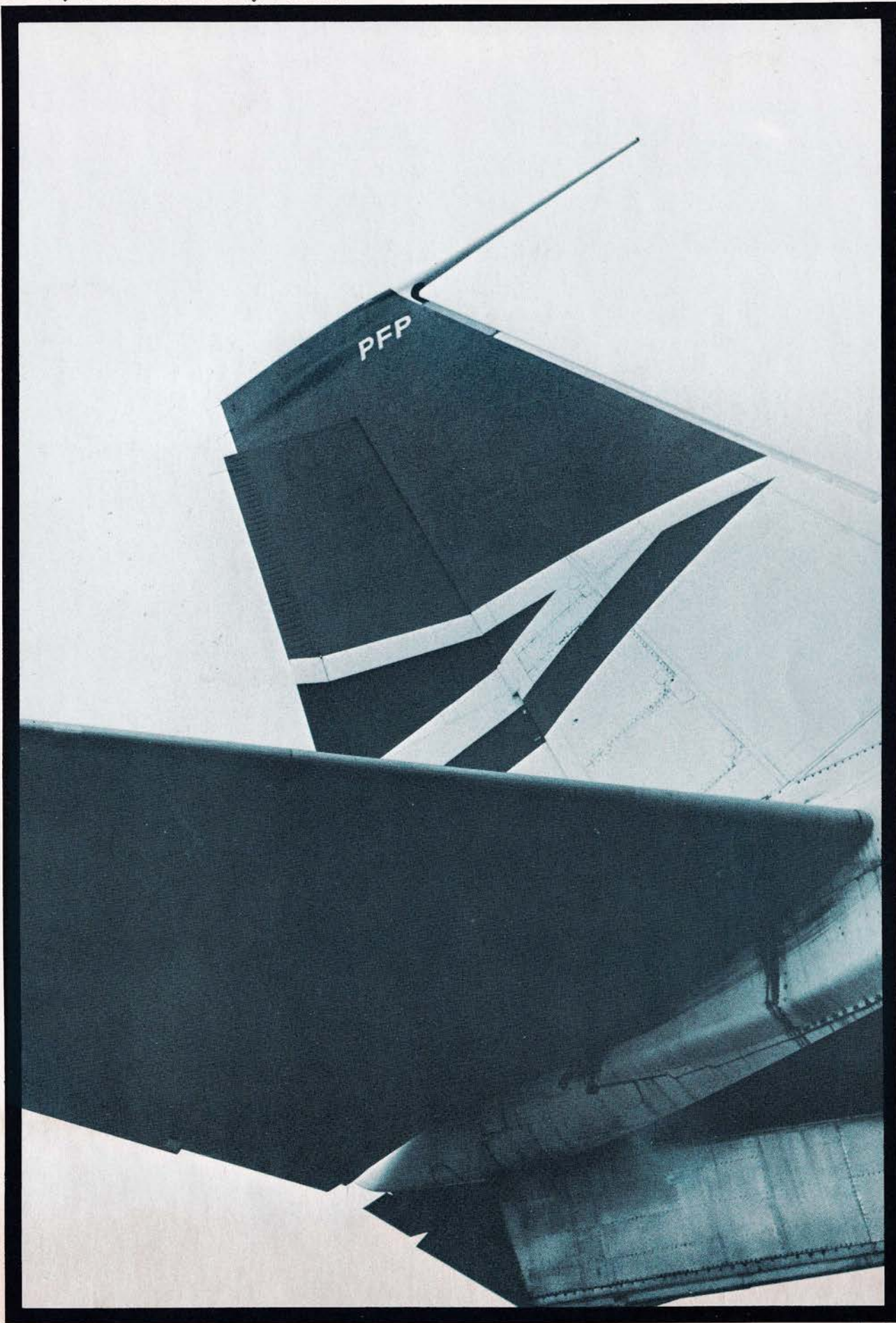


NEWSVIEW

THIRD FROM THE SUN
XTC ♦ STRANGLERS ♦ TRASH



Olson

\$1.25

THANKS:

Boo
Amarcord
Starlite Ballroom
David Carroll
Alan Sklar
Greg Benedetti
Nancy and Irene
Omni
Emerald City
WXPB, WKDY
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Mr. Kane's hair by Jo

NEWSOUND is a journal of progressive music and related interests. Submissions are welcome and requested. No monetary remuneration should be expected.

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NEWSOUND
c/o Stephen Kane
211 S. 13th St.
Phila., PA 19107

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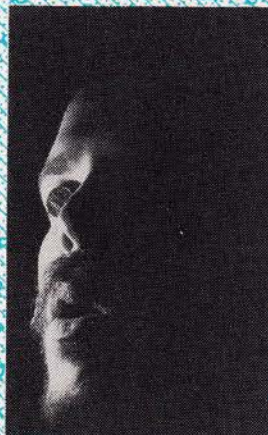
Lisa Haun - Managing Editor, Staff Photographer



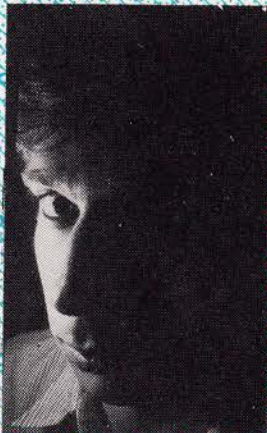
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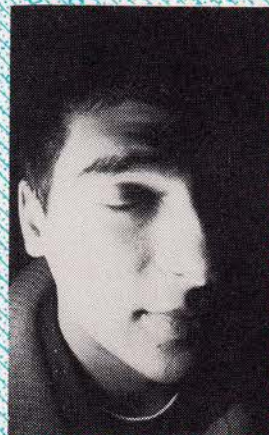
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Bob Turri - Local Music Editor



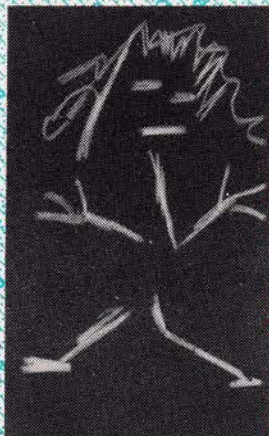
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THIS ISSUE IS DEDICATED TO
ALLISON AND
JOHN.

WATSEW

Third, from the sun.

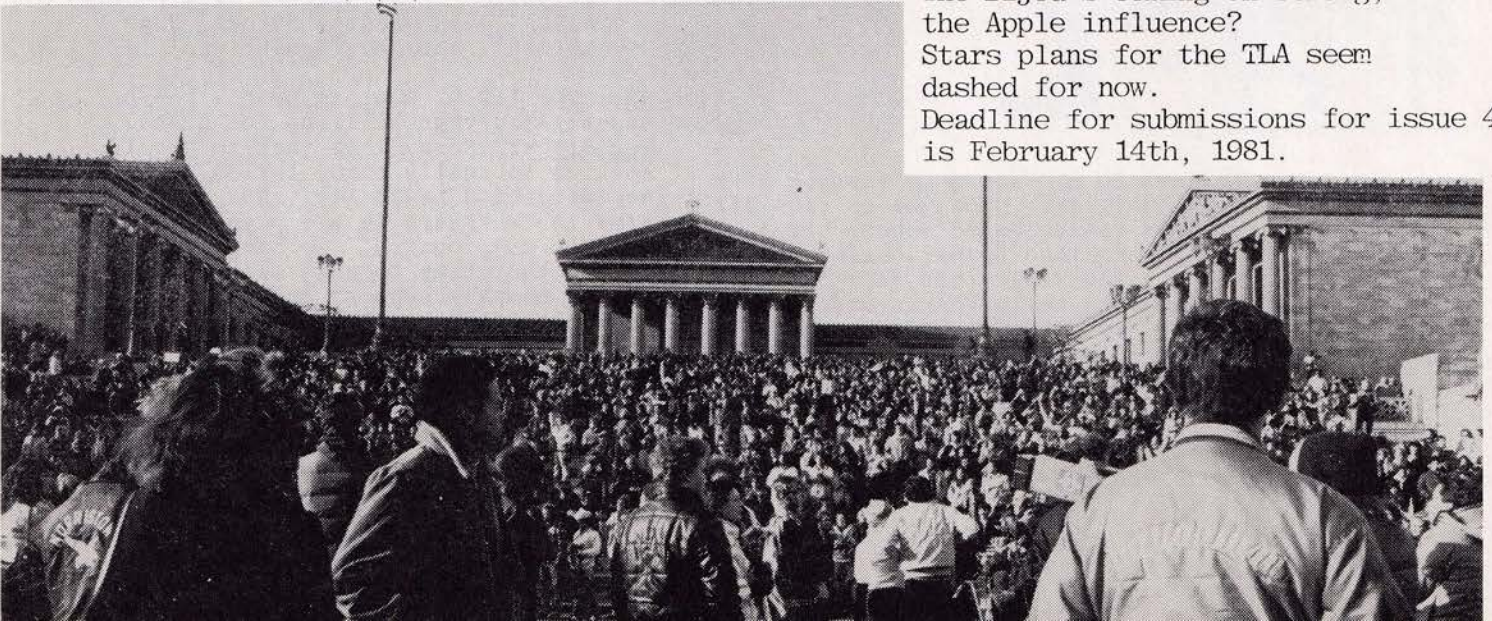
The Thing with Al and George.

Bob Turri played his drum at The Thing.



fran soir

Phila. Art Museum, 12/14/80--2PM.



A lot has happened,
but nothing's really changed.
The Starlite has closed,
forenow or forever, who knows?
Emerald City in Jersey
had a good Fall,
but not much happening there lately,
big things to come in February
we hear.

In town, Omni's, 907 Walnut
has become the place to hang out
and the scene of some fine shows.

Newsound co-sponsored a local
weekend there the 26th and 27th
of Dec.

Dubbed THE THING by myself.
Thanks to Mothra Jr., The Ben-Wa
Torpedoes, Science Fiction,
Burning Hamsters, The Impossible
Years, and Transfactor who all
played for expense money.
Thanks to Jillian Merle for
her fashion show,
and Lee Harper for showing his film.
Thanks to Bob Turri, who played
his drum,
and to Omni's for having us.

The Bijou's coming on strong,
the Apple influence?

Stars plans for the TLA seem
dashed for now.

Deadline for submissions for issue 4
is February 14th, 1981.

the stranglers

- Steve Goldberg



LISA HAUN

What's the point in doing interviews these days? Even since I began reading rock magazines in the late sixties the concept behind the R 'n R interview always fascinated me. When I set out to do this piece I went in with the standard questions, taking for granted that this would be another one of those run of the mill record company hype pieces. It's purpose to promote the Stranglers IV on I.R.S. Records. Well, for starters there's nothing new about this LP at all. Save for the one previously unreleased track "Vietnamerica", the LP is a compilation of songs from their last European album "The Raven" and includes both sides of an early 45 of theirs - "5 Minutes b/w Rokit to the Moon." It's purpose, to acquaint America with the Stranglers present and future. Curiously, there are not tracks from their earlier periods circa 77-78. So much for faded memories.

[At this point he turned the cassette on. What you are about to read was not an interview. This is not an article in the true sense of the word. This is what happened. For identification purposes the Stranglers IV are Jet Black, Jean Jacques Burnel, Hugh Cornwell and Dave Greenfield]

NS: The I.R.S. deal is just a one off, so essentially your still up for grabs.

Jet Black: Sure, it's just to see if America is really ready for us. We're in a new situation basically. Now for the first time in two years we are physically able to come to his country. We haven't been here during that time because we've had no record company support and without that we couldn't finance a tour here. Suddenly somebody's (IRS) decided, oh yeah, let's put out a compilation album. We've gotten minimal tour support for that and it's enabled us to come over. So now we're here and we're saying great, let's play these gigs and have a lot of fun. We'll play our music to people and afterwards we'll go

IAN COPELAND:

Considering the social climate in England circa 1977, the music business minds noticing the slump in record sales, the lateness of superstar product arrival and overall lack of enthusiasm for rock decided to turn once again to England for hope. Dollar signs in their eyes and hearts they swept down like vultures signing everything in sight. Their goal to have their very own punk rock band (yes, that's what the media called it) to market and sell to ordinary people like me and you. Looking back, a man by the name of Miles Copeland saw this change way before it became fashionable. He had started managing "rock" bands like Wishbone Ash, Renaissance and Curved Air, which in one of their later incarnations included Stewart Copeland who figures prominently in this story. Miles had become disillusioned with the lack of enthusiasm and energy associated with those bands and after cutting his ties, set out to provide an alternative to the dying embers of what rock had become. After Curved Air had disintegrated, Stewart Copeland took up with some newly found friends and together they formed Police. Miles had become their manager and with Deptford group Squeeze in tow, Copeland formed Faulty Products which sometime later gave way to the I.R.S. (International Record Syndicate), an organization dedicated to making available music that no one else would touch for one reason or another. Of course with hard work and perseverance his faith in the Police was justified with the success of their worldwide hit "Roxanne". During this time Copeland had more than just a leg to stand on when he went to A & M with the idea of I.R.S. A & M being the label that signed them for America which in turn gave them worldwide distribution as opposed to the limited exposure an independent label offers. So as time marched on the Police became huge and Squeeze finally broke in England, thus paving the way even further for the I.R.S. deal.

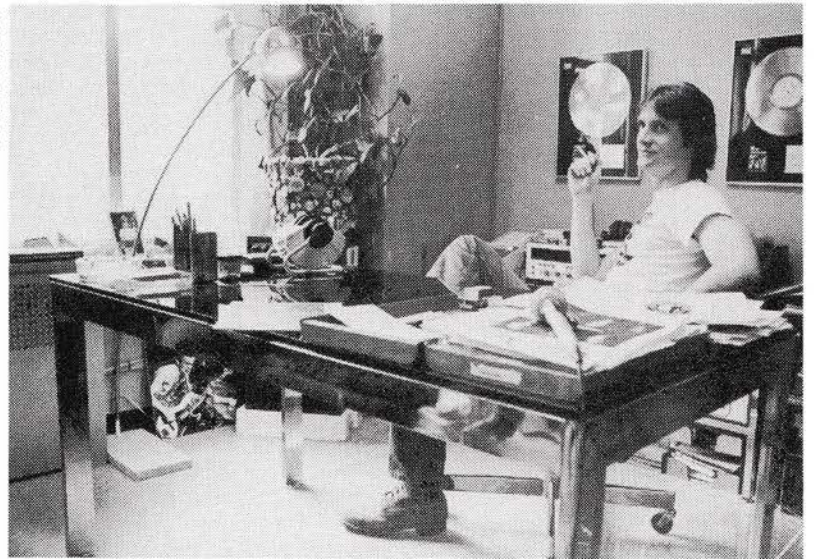
With the advent of new bands, the need for a booking agent to deal with the sheer number of these bands became apparent. And so we get to the meat of the matter; the formation of the F.B.I. (Frontier Booking Agency) and its chief administrator Ian Copeland. (Funny how that name crops up from time to time.) Nepotism jokes aside, the F.B.I. in addition to handling certain I.R.S. acts, books just about everyone you've ever dreamed about. From the well knowns, (Specials, XTC, Cramps, etc.) to the not so well knowns, (UB40, Cowboys International, etc.) they handle all the bands that more well known agencies like William Morris, ATI and others just can't seem to find the time for.

To break things down, a booking agent is the go between for the artist and the local promoter in each city or "market". (Promoters sometimes work more than one city.) Sometimes, though, the job seems easier than it actually is. "Lately I've come under criticism from some of the trades for dealing with more mainstream promoters like Ron Delsener (New York) and Don Law (Boston). It's people like _____ (Copeland sometimes mentions a Philadelphia promoter notorious for his underhanded dealings) that force me to. When I've got a band coming from England they don't know shit. And every date I book them and everything I ask them to do they're doing because I say so. So when they arrive here and they don't get paid, or whatever, the circumstances may be they don't blame the promoter involved, they blame me. It's unfortunate that there people who helped me get going who for one reason or another can't get past the point where I needed them in the first place. There were exceptions all over, thank god for that."

- Steve Goldberg

3

LISA HAUN



Must successful people in all walks of life come up for some criticism during their tenure of notoriety but people in media oriented business seem to have more than their fair share leveled at them at any given moment. Artists and magazines alike have particularly leveled criticism at Copeland's F.B.I. operation and his brother's I.R.S. operation for the lack of adequate tour support and all around care with which each band is supplied with. "I.R.S. is based on being right

MEDIA PERSONALITY

Considering how many groups come and go within the time on one album's release it's encouraging to see someone with the tenacity to keep trying with no major success. Joan Jett's years with the Runaways were widely publicized, although the press didn't gain her much respect. After all, five years ago what could seem more amusing than an all-girl band trying to play hard rock? Joan says, "You wouldn't believe how much crap we got. We'd open for bands like Rush where the whole band would stand on the stage and laugh at us, trying to bug us. But it was really good because a lot of times we blew them off."

It must be conceded that the Runaways helped set the trend for women in rock. Where would Pat Benatar be if the Runaways hadn't worn all that eye liner first? As for Chrissie Hynde, people are always telling Joan how she reminds them of Chrissie. She laughs, "I feel like saying, 'Fuck you, man.' Do you realize I was doing this when I was fifteen? Nobody else was doing it then."

Lately Jett has produced an album for L.A.'s The Germs. The band has since broken up, but Joan was happy with her production. "Everybody was saying it was so great because it represented them exactly how they are live." Joan says she'd like to produce other groups, and maybe herself eventually, but it's not her main concern. Her first solo album has not been released in this country yet, but is available as an import on Ariola. Joan and her producer Kenn Laguna anticipate an American release very soon.

Both Jett and Laguna are happy with the album although Joan has encountered some criticism. "The only thing that a lot of people didn't like was the fact that there were so many cover songs on it. But I didn't care about that 'cause I thought that I'm just here to have a good time. I didn't feel that I had to prove myself as a songwriter anymore. I didn't feel that I had to write all the songs because I had written so much with the Runaways. I was here to have a good time and record. I'm going to be writing a lot more in the future."

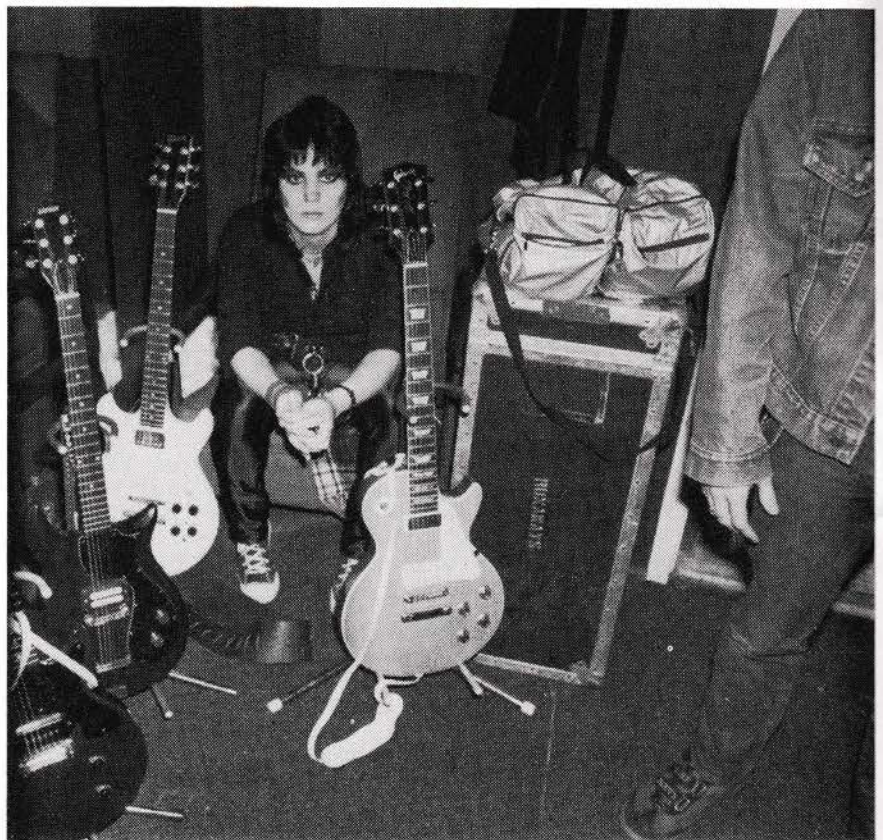
As for how things will go on stage Jett says, "I'd like to sound a bit more raunchy than the album sounds; I thing maybe a little bit more guitar oriented. Raise the guitar volume."

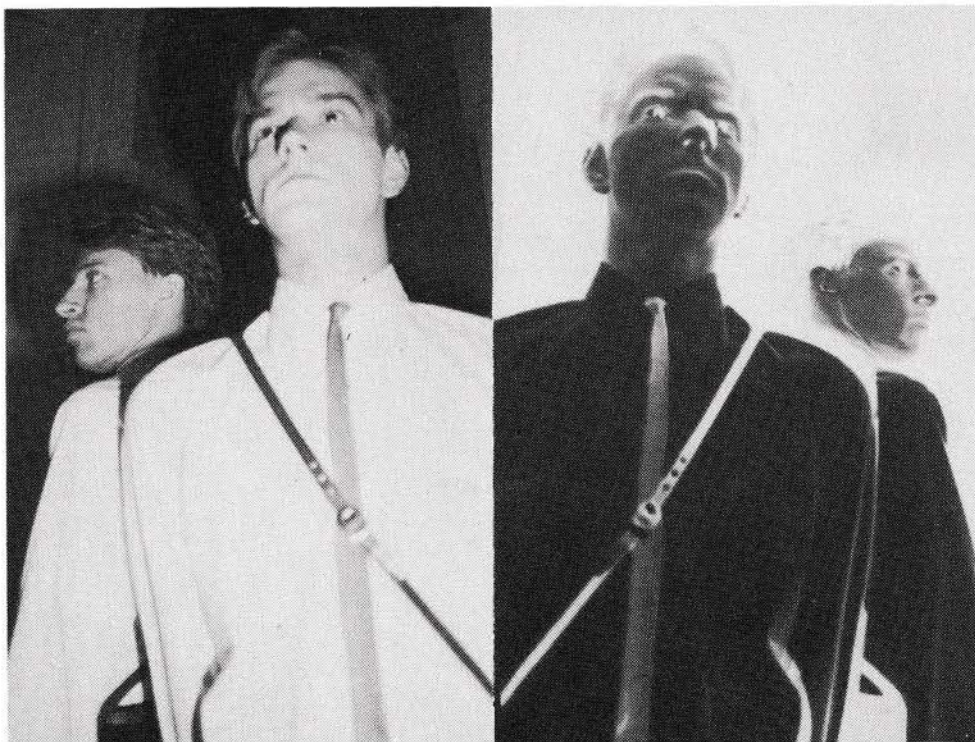
Jett feels that it is easier for women to get into rock, and that the Runaways have helped to pay the way. She likes the Go-Go's and X, but claims no particular favorites. "After the Runaways I don't know. I just think that they were the ultimate band. In fact, last night I was with the drummer, Sandy. You know, I haven't seen her for a long time, and it brought back a lot of memories. I haven't seen anybody to equal the Runaways yet in pure rock and roll feeling at all."

Interview and photos by

Lisa Haun

JOAN JETT





T R A N S F A C T O R

BT: What is the Transfactor?

TF: The name Transfactor is not just something we thought sounded neat. It's something we put a lot of thought into. It represents our band and its something that some people will only ever hear. We want to create the impression with the name that we try to create with our music and our whole intent.

TF: Establish a concept.

BT: Which is

TF: Transfactor to us means a communication of sorts of our ideals and our whole conceptual ideas for the music. The band isn't just the music.

BT: So there's meaning in just the word Transfactor?

TF: Transfactor to me sounds like transformation.

TF: Transfactor comes from moving your message.

TF: Or the telling of a factor. Its trans-factor. Trans means telling or getting across.

TF: The factor being the thing that we are, our concept.

TF: That and all the logic goes behind it Quotes taken out of context.

TF: We're trying to attack the media in a trance, we're trying to transfactorize the media.

TF: Our music is very important to us, but it is not the only

LISA HAUN

importance. We really do want to think of a show, with more things happening then just the music, but all focussed on the music.

TF: We write about things we believe in, things we are communicating to others, experiences, and the lifestyle of Transfactor.

TF: Predictions of the future more or less what our ideals are about, what we hope or forseer developing in the stream of culture in the city so we are fortunate enough to impress other cultures in other cities and have them feel the ideals, even if they're not intimate at least appreciate them.

TF: We don't really write about typical things . . .

BT: How do you like being in a band? Is there something to get out of being in a band?

TF: When your expressions are finally realized, that's when the real impact comes around with musicians.

TF: It's not just being in a band, its our whole life. It's not just an occupation. It's our whole lifestyle. It's what we have to do. It's our calling in a sense. So it's not just a band where we get together and play music. It is something we're doing where every facet of what we're doing reflects what . . .

TF: Represents our past which becomes our present and will fortunately be our future too.

BLUNT INSTRUMENT
MARTY WATT
A VERSION OF
STRETCH TO FIT
by GENERAL ECHO

it's just a chair
it's just a lamp
why would I invent
a blunt instrument

it's just a phone
it's just a book
why would I invent
a blunt instrument

Chorus
[
blunt instrument
blunt instrument
why would I invent
a blunt instrument
Blunt instrument
Blunt instrument
why would I invent
a blunt instrument
] Chorus

BLUNT INSTRUMENT
WATT

Fail To FEAR
Fail To FEAR
I would NEVER hate you
if you just
Fail To FEAR

FEAR To Fail
FEAR To Fail
I know you'll succeed
if you just
Fail To FEAR

2

[Chorus]

WHAT ARE YOU — A MAN?
...OR A SUITFUL OF MICE?
DON'T YOU KNOW NICE GUYS
GOTTA finish TWICE?
WHAT ARE YOU — A MAN?
OR A SUITFUL OF MICE

Don't hit your mother
— Hit HITLER —
Don't hit your brother
— Hit HITLER — →

Killing Joke, N.Y.C. New Year's Eve, 12/31/80.



Art by Lisa Haun

Don't hit your sister
Hit Hitler
You feel like you gotta
Hit someone — here...
Here's Hitler — he's someone
Hit Hitler
Shoot shooter
Punch puncher
Bomb bomber
Be a Hitler hitter
Hit Hitler.

Chorus

She's in the papers
She's on TV.
Oh, where is she...
Where can-can she be?

The F.B.I.
The C.I.A.
Oh, where is she...
Where can-can she be?

I'm in the mail
And I'm on the phone
I'll tell you where she is —
She's right here with me...

I got the missing girl
I got the missing girl
I got the missing girl
And I don't miss her at all
I got the missing girl
And I don't miss her at all

Blunt instrument...
Blunt instrument...
Why would I invent
A blunt instrument?

Blunt instrument...
Blunt instrument...
Why would I invent
A blunt instrument?

T. MONKCHARI I PARKER JOHN COLTRANE ART PEPPER MILES DAVIS
COI NGI XTJ OR ISI STI
3rd ST. JAZZ & ROCK
DAVID MURRAY BILL HALEY BUDDY HOLLY YELV
STONES WHOMOTHERS NEELY YOUNG PINK FLOYD
JOE BROSERIC CLAPTON ACDC JOHN CALE GRA
TEFUL DEAD GENESIS HEART KINKS PASSPORT KLAUS SCHULTZ TANG
ERIN DREAM VANDERGRAAF FLOX III LCLUSTER & ENOCANAREAH
ELDON MIKE O'DFIELD STEVE HILLAGE GONG PHILIP GLASS PETER D
AMMI L BRANDX BOB 10 N. 3rd St. 3ER CULTURE BIG YOUTH THIRD
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PHOTO BY LISA HAUN



NEW VINYL



OTHER

SINGLES

MADNESS - "Embarrassment" - Stiff - 4* typical Madness uptempo ska 2nd single from current lp.

BLACK UHURU & THE TAMLINS - "Aquarius" - Taxi - 4* straight reggae remake of 60's Hair hit.

THE EQUATORS - "Baby Come Back" - Stiff - Another remake 60's oldie, uptempo ska version 5*. Couldn't be a better song for ska remake.

BLONDIE - "The Tide is High"/"Susie and Jeffrey" - Chrysalis - Is this really Blondie? Reggae not her bag 2*

THE PARAGONS - "The Tide is High"

V-ROY "The Tide is High" - Virgin - Meanwhile Virgin reissues two classic versions far superior to Blondie's version. 3*

THE SLITS - "Animal Space"/"Animal Spacier" - Human - The Slits get spacier, wallow in excess overdubs 2* "What happened to the typical girls?"

UB40 "The Earth Dies Screaming"/"Dream a Lie" - Graduate - 5* Two classics. UB40 continues to record flawless music.

SPANDAU BULLET - "To Cut a Long Story Short" - Chrysalis - 5* one of the finest singles of the year. Electronic dance rock that doesn't stop. Also available in extended 12" form.

DR. FEELGOOD - "Jumping From Love to Love"/"Love Hound" - United Artists - Dr. Feelgood meets Nick Lowe and returns with strongest effort in 4 years. 5*

SIMPLE MINDS - "I Travel"/"New Warm Skin" - Arista - 5* Simple Minds have changed drastically over 3 lps. This tune from their latest lp finds them sounding their best to date. Also available as French 12" which suits this electronic dance tune even better.

MODETTES - "Two Can Play"/"Dark Park Creeping" - Decca - 3* Modettes regain some stature after disastrous "Paint It Black" but seem unable to top "White Mice".

THE BOOMTOWN RATS - "Banana Republic"/"Man at the Top" - Phonogram - The Rats mellow a bit, on this bossa nova sounding tune. 3*

THE SOUND - "Heyday"/"Brute Force" - Korova - English band making waves due to good response on Echo and Bunnymen Tour. Strong, heavy production.

Vocal style similar to Bunnymen. 4*
NUBS - "Little Billy's Burning"/"Job" - Businessman - West coast punk at it's best. Wanna love and hate them at the same time 4*. Humor reminiscent of early Dictators at their best.

CLASH - "The Call Up" - CBS - 4* Clash continue on their reggae way. The draft revolt gets a shot and the song is far better than "Bankrobber"

THE MEXICANO - "Trial by Television" - Stiff - 3* Weird ska record may take a few listens. The high pitched chorus vocals hurt overall.

GENERATION X - "Dancing With Myself" 5* - Chrysalis - Dance rock records don't come any better, and Gen X has never sounded better. Great guitar and strong vocals.

DRINKING ELECTRICITY - "Cruising Missiles" - Pop Aural - 2* Mid-tempo electric instrumental that goes nowhere. Dance music for the pace-maker set.

FAD GADGET - "Fireside Favorite" - Mute - 5* The wacky Fad strikes again. Great pop sounding electronic tune you can't get enough of these days.

CLASSIX NOUVEAUX - "Nasty Little Green Men"/"Test Tube Babies" - Liberty - On their second single the Classix Nouveaux refine their electronic disco sound but fall short of expectations. 3*

LENNY KAYE - "Child Bride"/"Tracks of My Tears" - Mer - Lenny rocks out ala Patti. Could have done a stronger tune. Should satisfy Patti fans. 4*

THE MOONDOGS - "Who's Gonna Tell Mary"/"Overcaring Parents" - Real - with XTC, the Records, the Yachts and the Pretenders around who needs the Moondogs, boring rock tune. 1*

THE PASSIONS - "The Swimmer"/"War Song" - Polydor - Typical Passions tune, more up tempo than previous records. 3*

CABARET VOLTAIRE - "Seconds Too Late"/"Control Addict" - Rough Trade - Slow deliberate and calculated, Cabaret Voltaire mellow out into space. 3*

ORCHESTRAL MANOEUVRES IN THE DARK - "Enola Gay"/"Annex" - DinDisc - Smooth electronic dance tune, O.M. continues to improve, becoming the Moody Blues of new wave. 5*

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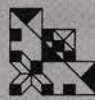
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★★★★★ - run out and buy it
 ★★★★★ - walk out and buy it
 ★★★ - check it out, worth a listen
 ★★ - chuck it out
 ★ - melt it down

THE BUZZCOCKS - "Strange Thing"/
 "Airwaves Dream" - U.A. - Why is
 Martin Hannett producing the
 Buzzcocks? 1*

ART OBJECTS - "Showing Off to Impress
 the Girls"/"Our Silver Sister" -
 Heartbeat - France's Art Objects shift
 from funk to pop. Not their strongest
 but better than many. 4*

COLIN NEWMAN - "Classic Remains"/
 "Alone on Piano" - Beggars Banquet -
 Colin Newman pick up where Wire's 154
 left off in his first solo effect.
 Commercial Wire music. 4*

OUR DAUGHTERS WEDDING - "Lawnchairs"/
 "Airline" - Design - Another west
 coast electronic band with heavy Numan
 and Units influences. 3 1/2*

IAN DURY & THE BLOCKHEADS -
 "Superman's Big Sister"/"You'll See
 Glimpses - Stiff - Ian Dury at his
 worst, strings and lush pop
 production. One might figure that
 Stiff intended their 100th single to
 be their biggest stiff. 1*

JOHN FOXX - "Miles Away"/"Shake Shake"
 - Virgin - Foxx regains rock stature
 with this uptempo electronic rocker.
 Heaviest production he's done yet.
 3 1/2*

GIRLS AT OUR BEST - "Politics"/"It's
 Fashion" - Record - 2* Following the
 success of "Getting Nowhere Fast", the
 obnoxious Girls at Our Best attempt a
 commercial pop tune that's just not
 them.

JAMES BLOOD ULMER - "Are You Glad to
 be in America"/"T.V. Blues" - Rough
 Trade - Jazz guitarist Blood Ulmer
 takes a stab at a vocal blues number
 that has its moments but fails to
 display his great guitarwork. 3*

THE FALL - "Totally Weird"/"Putta
 Block" - Rough Trade - The Fall's
 abrasive style is continually
 refined. Each release gets better and
 this is no exception. 5*



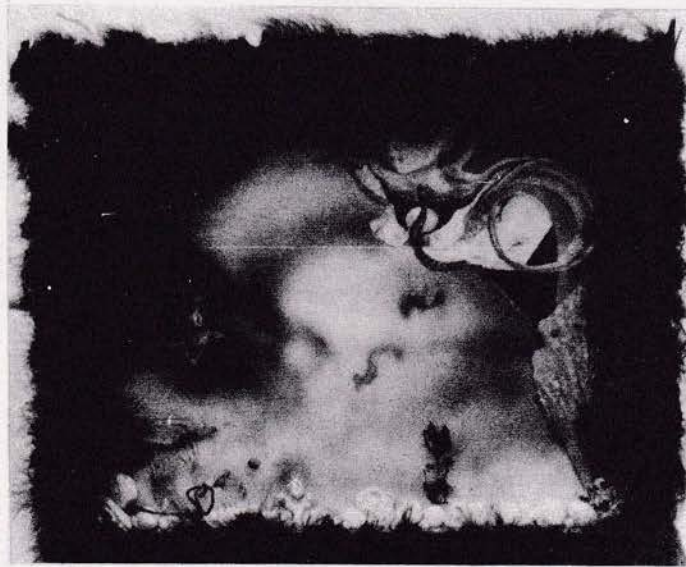
LISA HAUN

the slits are a band
 - a band? "We're more
 like sisters and
 brothers, not friends
 -Viv.

PAULINE MURRAY AND THE INVISIBLE GIRLS
 - "Mr. X"/"Two Shots" - RSO -
 Ex-Penetration Pauline never had a
 great voice and she still doesn't.
 Martin Hannett's production helps, but
 the tune goes nowhere. 2*

BAUHAUS - "Telegram Sam"/"Crowds" -
 Beggars Banquet - Remake of T-Rex
 classic. Almost surpasses the
 original. Typical Bauhaus production.
 4*

TIGER LILY - "Monkey Jive"/"Ain't
 Misbehavin" - Dead Good - From the
 archives. Pre-Ultravox music which
 bears similarity to early Ultravox
 rock style. For Ultra fans only. 3*
DANGEROUS GIRLS - "Man in Glass"/"MOTS"
 - Human - Good tune but nothing out of
 the ordinary. 3*



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OTHER VOICES CONT.

MODERN ENGLISH - "Gathering Dust" - 4 A.D. Shades of Bauhaus and Killing Joke. 1st record for 4 A.D. is their best to date 5*

NORMIL HAWIIANS - "The Beat Goes On"/"Venilation" - Dining Out - Any group that toured with the Dead Kennedy's is worth a listen. Shades of funk in this high power R'n R tune 3 1/2*

PURPLE HEARTS - "My Life's a Jigsaw"/"Just to Please You"/"The Guy Who Made Her a Star" - Safari - with the quieting of the mod revival, the Purple Hearts shift into an electronic vein and lose their credibility. Puzzling. 1*

TUXEDOMOON - "Dark Companion"/"59 to 1 Remix" - Ralph - San Francisco's foremost electronic band finds themselves doing a tune faster paced than anything on "Half-Mute". The melodic Tuxedomoon sounds more enjoyable. The flip features an interesting remix of 59 to 1. 3*

CAMERAS IN CARS - 4 Track E.P. - "Time Room"/"Avoid a Void"/"Bright Boy"/"The Author" - In. Cinc. - From electronics to funk. C in C offer much in these four tunes?

B. TROOP - "Junior" - Hotshot - Having shown B-52's similarities in their early side, B. Troop move into a commercial vein that makes them typical. 3*

12 INCH

KILLING JOKE - "Requiem"/"Change" - Malicious Damage - Group of the year. Killing Joke's searing guitar and no holds barred performance is what makes this one of the year's best. 5*

IAN DURY AND THE BLOCKHEADS - "Superman's Big Sister"/"Fucking ADA" - Stiff - Different B side then single, the flip saves Dury's rep. Flip gets 3*.

THE PARROTS - "Photography Song"/"Home Sweet Home" - Desert Island - Ska/punk. The Parrots attempt to capitalize on the ska revival. Good songs and great production overshadow the poor vocals and half-assed performance. 2*

IN CAMERA - "IV Songs" - 4 A.D. - Cabaret Voltaire meets Bauhaus. Haunting electronic production highlighted by eerie vocals. 3 1/2*

THE BOLLOCK BROTHERS - "The Bunker" - McDonald and Lydon - Which Lydon is it? PIL Production but it doesn't sound like Johnny. 4*

PINK SECTION - "Wine World"/"Midsummer New York"/"Flat Dog"/"Part Time"/"Francine's List" - Modern - West coast band plays disjointed dance music. 3* Lots of Yoko Ono in Judy Gittlsohn's vocals.

COMPILATIONS

VARIOUS - "DECLARATION OF INDEPENDENTS" - (Ambition)

Much need American collection. From San Francisco to Boston, "Declaration" spotlights 13 groups whose talents range from the electronic rock of Kevin Dunn (early B-52's producer from Atlanta) to the white soul of Bubba Lou and the Highballs (San Francisco) and the rockabilly of Tex Rubinowitz (Washington, D.C.). Pylon, SUT, Robin Lane and the Chartbusters and Root Boy Slim are some of the more familiar bands included. 4*

HOUSEHOLD SHOCKS - Stark Products - English, nine bands, 16 tracks. The ska of the Sinking Ships to the heavy Joy Division influenced One Gang Logic whose tune "The Stand" is dedicated to the late Ian Curtis typifies the diversity of the music contained on this lp. Other excellent bands include: Product of Reason, England's answer to Tuxedomoon, Urbantech, a clone of the Human League and Fault 151, who fall somewhere between the Modettes and Delta 5. 5*

MACHINES - Virgin - Electronic compilation featuring 13 cuts by some of the bigger names in the field such as John Foxx, XTC, Orchestral Manoeuvres, Gary Numan, Fad Gadget and The Human League. Many previously released tracks, notable exception being PIL's Pied Piper unavailable elsewhere. 4*

ALBUMS

MO-DETTES - "THE STORY SO FAR" (Deram)

The long-awaited Mo-dettes album turns out to be a major disappointment. Not only has Ramona forgotten how to sing (she wimpers through most of the tunes) but June's once potent drum beat is long gone (her driving drums in "White Mice" are now reduced to a minor thump in the LP's updated version "White Mice Disco"). "Dark Park Creeping" highlights side 1, "Masochistic Opposite" reigns on the second side, both singles. Girls - you can do better. 2 1/2*

R.L. CRUTCHFIELD'S DARK DAY - "EXTERMINATING ANGEL" (Lust/Unlust)

The space of Tuxedomoon meets the depression of Joy Division. Robin Lee Crutchfield apparently gets no respect. This album should change that. From toy piano synthesizer R.L.'s talents are well displayed. "Crib Death", "Trapped", "Laughing Up Your Sleeve" are typical of the mood set by Crutchfield's trio. 4*



XTC returns to the U.S. to a somewhat smaller reception than they deserve. They should be paraded down 7th Avenue in New York with ticker tape fluttering down around Andy Partridge's shoulders, girls swooning at the sight of Colin Moulding, and Terry Chambers and Dave Gregory grinning and waving from the back of the limo. Such was not the case. Instead XTC spent a full day doing interviews from Virgin's New York office. I phoned at mid-day and was given 40 minutes with Terry Chambers.

The tape starts with an unidentified British voice saying, "I've got Terry Chambers here. He's the drummer. Although he's barely capable of speech this should be an interesting exercise in starting the whole process going again. So here's Terry." There follows several minutes of general introductions. The dust clears about here:

*How's it selling (Black Sea) over in England?

Reasonably well. It's still in the lower regions of the chart, and it's going down gradually. What? Oh, I'm told it's going back up again.

*I hear that you may be signing with RSO.

We have done.

*Did this come through being on the "Times Square" soundtrack?

I think that's got something to do with it, but also the fact that Virgin's deal with Atlantic has come to a mutual halt. They've rigged up a deal with Gillan and XTC who've both got new albums out. RSO will release those, and depending on what sort of job they do on those whether they get the rest of the Virgin catalog. So hopefully they'll give it a good go.

*Are you going to change the American packaging any?

What, sorry?

*Are you either going to alter the album or the packaging any for American release?

No. I think it's basically the same for America. They've just got to put a sticker over the Atlantic sign. The rest of the sleeve, I think, is printed up before.

*Is it still going to come in the bag?

Yeah, it'll be in the green bag.

*I was talking Ian Copeland last week, and he says you're going to be touring with the Police.

Right. We're starting off in New York tonight, and then go to Boston and Toronto on our own, and I think pick up the Police shortly after that. But we are doing a few shows of our own in strategic places where we're able to do so, draw a fair audience. Most of the tour will be with the Police.

*Is there a single planned for over here?

They are going to release a single, but we're not really sure of what it's going to be at the moment. The single in England is "Generals and Majors". That was the first one which is charting quite well. It put us back on the map in England, as it were. It was the first thing that we'd released since "Nigel" which was a success. We'd only released one single between that which didn't do a great deal. So this has basically put us back on the map in England. We've also got another song out at the moment in England.

*Towers of London?

That's right. Yeah. We should get a chart position on that today. Oh. I'm told it's gone in at 41.

*Over here I can see why you haven't really succeeded yet through distribution and -

Yeah, we've had a bit of a raw deal regarding distribution in America up til now. I mean, the first two albums, for example, were only available on import through Jem. Then Virgin set the thing up with Atlantic, and the album wasn't released until we'd basically left the country. So that was a bit cocked up. The album, this new album, should be due on RSO in about two weeks time.

*I can sort of understand it over here, but I can't see you guys aren't huge in England.

You and me both.

*Do you have any theories? I hear you've had some trouble with BBC.

Only in as much as they haven't been playing our records to any real degree up until recently. But, hopefully, we've broke the back of that now.

*I don't quite understand their whole . . . how and why they play some things. So how come you haven't been played before?

Well, I don't know. They have some sort of committee over there that decides which new releases should be played each week. If it's not actually in the chart it's not necessarily getting played until this committee meets, and they decide which releases to play. Unless it gets played on the BBC the people don't really get to hear it.

It's the only national radio we've got in England, so unless you get played on that you've had it really.

*Are you going to use the same sort of lighting as last time?

Hopefully it'll be a bit more interesting than last time. It'll be a similar sort of thing, but until we actually do the show tonight I'm not quite sure what they've got cooked up. A lot of places haven't seen this lighting show, so hopefully we'll get it across to more people.

*Is anyone going to play keyboards on stage?

Yeah, Dave will be playing a small synth. It's basically for some of the older songs where the keyboards are featured quite heavily, so we have to have a small keyboard on stage to make those songs sound similar to what they were intended to. But basically he'll be playing guitar. *I just noticed that you use Step Lang (formerly of Fingerprntz) on the album.

Oh, that's right. He's doing some humming and whistling, I think on a song called "Generals and Majors". In fact, its just the humming. The whistling is done on the synthesizer.

*Is it really? I'm a terrible whistler.

So are we, hence the synthetic use.

*To make a sloppy metaphor, it seems like your've gone through adolescence on the albums before this, and this is an adult sort of maturing sound for you.

Well, hopefully we're a bit more professionally at our jobs now than when we started out. It's a question of how to survive, I suppose. You've got to keep progressing to stay in the market.

*I notice that you're dealing with much stronger issues, but I guess there's not really any choice at this point considering what's going on in the world.

That's right. It's very much present day topics that are spoken about on the album. I mean the Cuba thing, for example, is basically written about the time the Russians invaded Afghanistan. So the whole song is about could this be another Cuba, basically.

*I would probably pick "Generals and Majors" as the single because its short and catchy, and there's such an aura of war over this country. We're not trying to glorify the fact. It's just a pompous look at it. You know, those magnificent men in their flying machines.

*Is there any special reason why Colin wrote only two of the songs?

I think it was basically due to we were over in the States earlier this year. We spent ten weeks over here, and we were all pretty fucked at the end of it. I mean he just didn't really, he sort of dried up, I think. Fortunately Andy came up with some good songs, so the album didn't suffer. He's okay now. He's got some new ideas. When we eventually get back to England I think we'll record a few more songs, possible singles. He's come out of it now anyway.

*Touring over here really does seem to deplete everybody.

It was the longest thing we've ever done. Ten weeks we were traveling around in a mini-bus sort of thing. We traveled 13,000 miles by road. It was a pretty exhausting thing. It was basically gig after gig. We didn't have very many days off. In fact, we had about six days off out of sixty six. It was a pretty tight schedule. Since we've finished the album we've done a month in Europe with the Police. France, Holland, Belgium and Spain. Straight from there - I think the Police were on a holiday - we went direct to Australia. We did three weeks there and a week in New Zealand; we came straight back to England; we had a couple of days off. We've done six shows in England last week. The last one was on

Sunday night. We flew out Monday morning to New York, and we begin touring tonight.

*Would you like to get a better feel of America?

Oh, yeah. The idea of coming over here is to open ourselves up to America so America can find out exactly what we're all about. I think playing on our own is a better way to do that, although playing with the Police we'll be playing with a bigger audience.

*It sounds on a couple of song, in particular "No Language", that there's a Beatle sound to them.

Generally speaking, it's got a 60's feel to it. I think Andy felt that it was a bit more Kinks rather than Beatles. Nevertheless, I think you're on the right track.

It's just that here and there on "No Language" I hear a bit of "She's So Heavy".

Oh yeah. Yeah, right.

*You're certainly going to hang onto Lillywhite, aren't you?

Well, I'm not sure. We haven't really thought about the next album. We'll review that situation a bit closer to the time. He's going out for a great deal of money at the moment because of the Peter Gabriel album. So we'll think about that a bit later.

-Lisa Haun

XTC

LEE PARIS

LISA HAUN



Fans of a band, fans of music, fans of entertainment, fans of culture. Think about it; how far are you willing to go? How far is Philadelphia willing to go?

We are at a crossroads right now for new music and the new music scene. Presently we have three venues: Emerald City, Omni's, and the Starlite Ballroom whose primary purpose is to neatly package now sound for the growing consumers. These venues are set-up to pay bands (debateable) pay employees, sell alcohol . . . make money. Hey! That's great, more power to them. But in order for this area to be self-sufficient in talent we need "volunteers for now sound." The scene needs that dedication that only those true believers can muster. The people who throw huge parties with nothing but now music playing, people who put on their own concerts and in turn give inspiration for those who have thought about doing it. At the very least, there has to be an alternative space for those under 21.

Sitting next to me at the B-52's recent Tower show were four 13-17 year olds who were new music fanatics. They loved the Pop Group (no lie) and the Basement 5. But they didn't know about WKDU or WXPB. God only knows how they found about the Pop Group. These kids are really the hope for a now sound Philly. Isn't it ironic, that most the people into new music are either older than their fave performers - or - so young they can't get into the happening clubs?

For the last three years (since the Hot Club opening - a turning point for Philly) we have waited for "someone" to bring us the bands, to communicate about the new groups. Wait a second. One of the reasons I'm involved with now sound and participate with local bands is because we have a golden opportunity to take our music, put on our shows, and release our records. (Just like the prog-rock real world, oh boy!) Seriously though, I'm the first to admit I have a tendency, the infamous critic's tendency, to build up a band and then not support them when "they get big." But you see, that's okay - for they now have their needed mass support. What we have got to do right now is actively pursue that of making above ground what is currently underground. Maybe. With the Swingers putting out a free magazine, and doing quality concerts; WKDU broadcasting, and Roid's and my show on WXPB - the fans are taking charge. We need more, we need bargaining power. Two things must come of this groundswell for the underground: (1) bands always get paid fairly, (2) local bands are given the chance to play at big concerts.

Philadelphia has moved from a cult following of twenty fans, to a massive center city hard core. Everyone here is anxious to have new people in the scene. Unlike other cities, we are a young new wave town. There is no competition between bands, there's not the back biting that's present in other cities. Philadelphia's own well known passivity can be turned into advantage, simply by allowing ourselves to be responsible for our own entertainment. It is

IAN COPELAND continued from page 3

up front with each deal they do. Any act that complains about not getting tour support is complaining about not having a Rolls Royce or something to that effect. It's like going to Hertz and saying give me an economy car and then you get in the economy car and say, what the fuck is this, how come the seats don't tilt back and forth and why isn't there a push button this and a push button that? When you get into an economy car, you're getting an economy car! The Fall (an I.R.S. group) were one of the band's complaining about that. They were signed and the deal was pretty much black and white, plain as day, there is

And it's certainly not part of a deal, it just happens that I'd rather deal with my brother's acts than have him deal with other agencies. And I happen to like most of the acts he deals with."

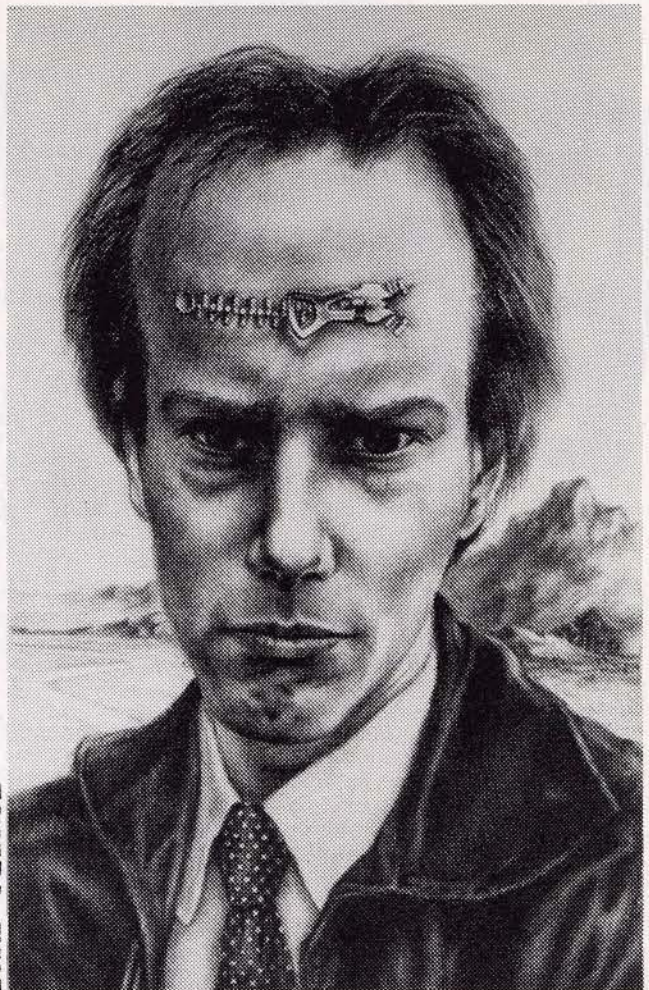
With the advent of Blondie's and the Police's success certain "new wave" bands have found it easier to find acceptance through mass media channels, but the doors are still partially closed to a number of groups who don't fit in with the conceptualized motion of what "new wave" is. Although radio's tastes are changing ever so slightly and the media takes their ever no tour support. What we will do is make your record available. You'll get

easy to put on concerts, parties, events. Have fun! I just want more people turned on to new music. Once Philly tastes the originality of now sound, its gonna move, and fast.

When I think about the opening of the Hot Club in the fall of '77 and how Philly has changed I'm actually really happy. Although now sound supporters are a minority, we are vocal. And we are making waves. The Swingerz putting on their weekend should be an inspiration to all of us. It was the first time in local new wave history that fans put on a series of shows for fans. Over 500 people came for the weekend. Some every night. It didn't/doesn't matter if they weren't all your fave bands, the point is their alternative is what it's all about. It was the actualization in the community of what we had hinted at for years. There are more than enough people here to support venues. People who are intelligent and are tired of being prodded at clubs or the new corporate MOW (middle of the wave) showplaces. Be visible, be vocal, and have fun.

Lee Paris can be heard along with Roid Kafta every Sunday night on WXPX 88.9 FM. Starting at 9:30 pm and continuing until 1 am.

BRAD PIERCE



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"There's a difference between advances and royalties. An advance is a loan and it means you get lower royalties with which to pay back the loan. Most big record company deals in the sky mean you get lots of money and you spend the next ten years paying it back and living on a wage. And that's what I.R.S. is totally against. They tell you that right up front. They provide me as far as getting me work. so tentative steps toward relevant coverage of up and coming bands, in

most instances there has to be a "take what we can get attitude on the part of F.B.I. "The thing is, even though things are harder in someways they're easier in others. All of a sudden we can work in Kansas City, Texas and other untried markets. We use established bands (like the Police) to break down the barriers and then we throw in bands like the Buzzcocks or Sioxsie and the Banshees or Gang of Four. The Police have most certainly broken down barriers and opened new territory not just in America but around the world." 

THE BEAT

Interview with Andy Cox and David Steele

the young punters -- y'know, you move down to the south of England and it suddenly gets mod again." I point out that fashion styles are important social trappings of the "scene" and I am reproved by David. You shouldn't be so concerned with clothes; it doesn't have that much to do with it." Andy says, "In London, you can walk into Marks and Spencer and buy the trappings for what you are." No complaint there, but one can still maintain that on the English scene, a bit more than here, styles in dress delineate what lifestyle you espouse.

"At first we were afraid to come to America with this kind of music; we didn't know if you would understand what we are trying to do; Americans -- I think sometimes all they want to hear is guitar. Andy Cox, rhythm guitarist with the Beat, sits back in his chair exhausted, after he and the rest of the band put on a show that was tremendous burst of energy for them and the audience. After one has experienced the abandonment of their sound, an integral part of which is the dance -- can't stop moving bass playing of David Steele, the praise can become redundant, but it's well deserved.

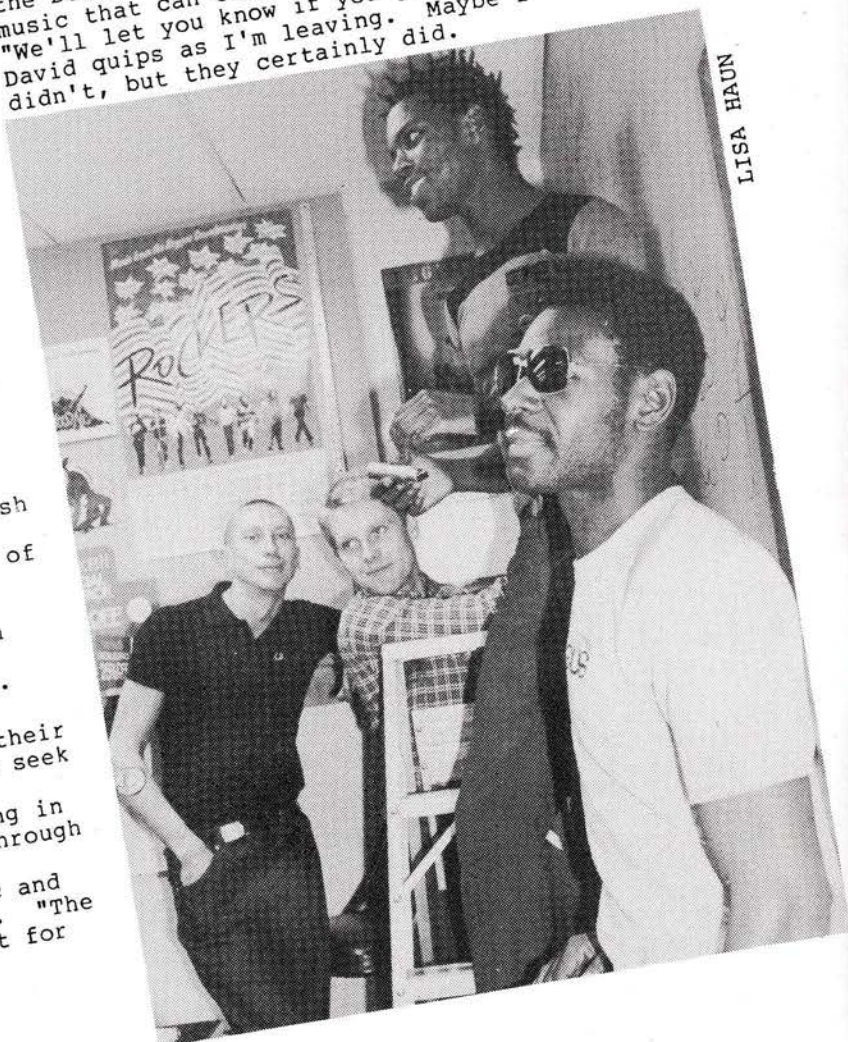
"We were afraid of New York," David says, "it seemed just a horrible place, but not so bad once you get used to it." Steele's feelings on the subject of trying to crack America, a sense of barely concealed dread, are further reiterated by his shy, gentle manner. Yet, a stage persona takes over in his playing, an unrelenting assault on the bass that forms the jumpy backbone of the Beat's style. A native of the Isle of Wight, his chosen career before joining the band was mental nurse. Goes a long way in explaining the nature of his reflections.

Andy Cox expresses a similar view, confusion with the state of the art of living as it is in America. He says, "What is especially frightening here is the outright encouragement to be commercially oriented; no one's ashamed of it." David and Andy both launch into a discussion of the differences in commercialism in the States and England by pointing out the differing concepts of television advertising in both countries. They maintain that the subtleties of the British system make it more palatable for the consumer to buy the product. Our system of hit-between-the-eyes hard sell is particularly repulsive to them. My argument of flashier American production falls on deaf ears. "No, our way is better." Andy and David are unmoveable.

Andy, who met lead singer/rhythm guitarist Dave Wakeling at college in their native Birmingham and went with him to seek a fortune on the Isle of Wight that included building solar panels, working in a factory, and finding David Steele through an ad in the county daily, turns his thoughts to the varied scene of music and pop culture as it exists in England. "The punk scene is pretty much dead except for

Part and parcel of the English musical consciousness is involvement in the anti-nuclear movement. The Beat donated the proceeds of the hit single "Best Friend/Stand Down Margaret" to an anti-nuke organization in the U.K. David explains, "It seemed the right thing to do at the time; there were other organizations to donate to of course, but this seemed best. After all, what Thatcher is doing is a load of crap."

Andy and David both had praise for the atmosphere of the Emerald City gig. Andy groans about the Tower gig (a week previous to their Emerald City appearance, where they supported the Pretenders) and David says, "The Tower gig was bloody awful. The Pretenders really attract mainstream audiences, and no one can move around there and dance. In England we won't play in places where the people can't dance." That statement sums up the essence of the Beat's commitment to an all-out release of music that can only grow in America. "We'll let you know if you got the job," David quips as I'm leaving. Maybe I didn't, but they certainly did.



Sandie Salvucci

LISA HAUN

T R A S h

It's frightening. I'm really starting to get worried. Philadelphia has never been the cheapest place in the world to live but lately things have really started getting out of hand. When I first moved into town to go to school in 1973 I remember supporting myself on about 50 dollars a week. This included rent and school supplies. I didn't live well but I was comfortable. I don't know what I'd do if I had to do the same today. Not that I'm making any more money now. I've been out of work for two months. I'm not even getting paid for writing this. It's not me I'm worried about. Over the years I've learned some tricks. I've lived in some poor neighborhoods. These people know all the tricks. I worry about the people who don't know any tricks. People who are used to a certain standard and maybe can't quite reach it anymore. I worry about the people who refuse to give up the levels of consumption they've become accustomed to. More and more people who I used to consider courageous and adventurous are winding up slaves to their appetites. One by one I see them dropping their goals and plugging themselves into the systems of some institution or another hoping to find some way to prove that they are "worth" something. I'm not in a position to give meaning to anyone's life but I can at least attack the position they sometime take that they have to slave at this or that job in order to exist. This is ridiculous. There are people existing in Philadelphia who have no incomes. I admire the people who sleep in doorways. I admire the people who eat restaurant garbage. I admire anyone who rejects a system which thrives on over consumption and waste and can be pure enough to beg on the street. This is the extreme. I'm not so pure. I haven't reached the point where I've courage enough not to eat for a few days or sleep outside in the winter. (There are more hospitable places to try this than Philadelphia anyway.) Since anyone reading this had to have enough extra money to buy this magazine I doubt that you are either. So, whether you are interested in freeing yourself from the tyranny of a life in an impersonal institution and minimizing your role in the consumption waste cycle to live a more fulfilling, creative existence or just out for some handy hints on home economy I've listed several (legal) ways I've found to make things easier.

- Scott Evans

TRASH PICKING FOR FUN AND PROFIT

(PART ONE)

Recently, two separate visitors to my apartment were astonished to learn that there is virtually nothing in it that wasn't either given to me or found in someone else's waste. It seemed strange to me that neither one of them had ever taken anything out of the trash. One said she'd never found anything worth taking and the other never even thought of it. This got me to thinking about how important trash picking has become to my way of life and prompted me to consider exactly how I'd gone about it in the past.

Many times I've found a useful object casually, by just happening to walk by it on the sidewalk. Most of my best things though, were found during special expeditions solely dedicated to the sport of trash picking. I usually go out on a hunt if I'm feeling depressed or have some problem. It gets my mind off of things and if I find something I always feel better. It doesn't matter to me where I look, everyone throws things away, but I usually like to have some idea what sort of things I might like to find before I go. Some areas are better for certain types of things than others. I try to make a mental list of things I need so I'll keep my eyes open for them. In fact, just this week I went out looking specifically for six inch stove pipe. I not only found a ten foot section, I found a coupling for it in a totally different area. An hours walk on a nice night saved me about 15 bucks.

The business district in Philadelphia is a gold mine for various types of things. Filing cabinets, rolling chairs, desks, are all there on the right night along with many other things you might not expect. I found a brass doctor's scale one night that needed only a small weld to turn it into a bonafide antique. Art students might do well to make regular visits through the alleys up around there. Vast amounts of unused paper, cardboard, wood, wire, boxes, crates, plastic, etc. are all sometimes available.

Residential areas are better for household items and furniture. It's always best to find out what day is trash day in each neighborhood and take a walk through just before things are picked up.

I've laid out a few suggestions for the aspiring trash picker which may serve as a guide. Depending on how serious you get involved in the occupation you might consider them rules of the trade.

1. The cardinal rule of trash picking: "TAKE IT NOW" It won't be there if you come back later. This might prove difficult in the case of larger things such

as furniture or carpets but more than once I've gone back with a cart or friends to find very large, heavy things gone. If you can't carry something with you, you might hide it or put it in a spot where it looks like it belongs to someone.

2. "IS IT TRASH?" You might find something outside a home that looks like trash but it's nice to ask if you're not sure. You never know, the people might have more of the same somewhere else. "IS IT TRASH?" is also a good question to ask yourself about anything you find. Every trash picker has to learn the difference between good trash and bad trash. Good trash is anything you can use. Bad trash is anything you don't feel like dealing with. Everything can be used for something.

3. "WALK DOWN THE ALLEYS" As in any other hunt you've got to hang out on trash's own turf. You're far less likely to find anything good on the Chestnut Street Transitway than in the alley behind it. I generally take the back routes as a matter of course, but it's not always advisable. It's safer and more fun to organize a trash picking touring party. A group of two or more is sure to provide great hilarity. I had a wonderful time once with two ladies shortly after Christmas when one of the nicest finds I've seen turned up in a Christmas package mistakenly thrown out with the wrappings - three beautifully colored clip on bowties.

4. "NEVER PASS A DUMPSTER" Dumpsters are those big metal bins you see blocking the sidewalk around here all the time. They are rented to people who fill them up with anything they don't want. They are one of the best things to happen to trash picking. You never know what you might find in them. People often use them during the renovations of old buildings. Depending on when you look in, you might find the leftovers of the last tenants, antique architectural fragments (i.e. plaster and lathing) or leftover construction material. If you've got any kind of storage space it's a great idea to take as much lumber, insulation, and electrical parts as you come across and save it until you need it. This stuff is very expensive. Around this time you might also find phone equipment. I love the color coded wire and those people throw tons of it away.

Here, again it is good to ask if the contents of a dumpster is indeed trash if it's not obvious. They are sometimes used for collecting scrap metal which is recycled and you might not be welcome to it. If you see someone loading a dumpster with interesting junk ask if you can look at the place they're cleaning out. People will sometimes let you pick through things before they throw them out.

5. "OPEN THAT BOX" This might also come under "IS IT TRASH?" category. An experienced trash picker can smell a good find, sniffing out each pile for signs of potential.

Large piles in residential neighborhoods are good. They are sometimes a sign that someone has cleaned the basement. Any sealed boxes are good. Especially several together. They are usually something that's been stored and never used such as office supplies.

Another of the greatest finds I've witnessed was found by a person on one of my tours who spotted an unopened box among several like it. It turned out to be a brand new restaurant food processor worth about \$250.00.

6. "CAN I FIX IT?" People are incredibly ignorant of the workings of mechanical or electrical equipment. Very often the slightest adjustment or part replacement is all that is necessary to bring a castaway machine back to life. My vacuum cleaner and turntable are good examples.

7. "DO I REALLY WANT THIS?" Watch out. Trash picking can lead to problems. Especially when your house starts to resemble a G.E. parts warehouse. Like they say about shopping, it's best to stick to your list if you don't want to wind up with something you don't need. This is impossible, of course, because you never know what you'll find and everything always looks like it has great potential when you find it. By the time you move eight or nine times though, you know what will wind up collecting dust. I've got a box of drawer handles I found five years ago. I've moved them six times.

8. "LEAVE THE PLACE AS YOU FOUND IT" People unfortunately tend to have an unsavory opinion of people who look through garbage. If you tear up their nice little piles and rip open their bags you not only run the risk of being chased off, you also make things tougher for your brothers in the field.

I'm out to support the activity on both sides of the fence. A greater awareness of trash picking from the point of view of the chucker-outers and the pickers themselves can only result in fewer things wasted.

I recently spent some time in San Francisco. A terrible place for garbage (it's all hidden away in courtyards), but because of a higher transient rate among its citizens, people are much more oriented towards recycling. I'd often find nice things left lying on the sidewalk with a "take it if you can use it" or "free to a good home" sign on them. A stack of magazines is all I could bring myself to take from the possession of one of the victims of last year's Chicago plane crash generously left out in this manner by one of the fellow's neighbors. This rarely occurs around here. Although I was told of a household on 13th Street who regularly hangs used clothing up on a tree over their trash on collection day. We could all benefit from more of this spirit. Instead of stashing usable items in a trash bag, why not use a cardboard box or just leave it out next to your trash? It'll save you a bag, could save someone some money, the trash man some work, and that much more of our resources. I get sick seeing something with any kind of potential going to waste. The United States along with Brazil and the Soviet Union are the world's losers when it comes to recycling enterprises. There are cities in Switzerland that have developed "heat plants" where the entire garbage output of the city is converted into steam which is run through pipes and used for a variety of industrial purposes. Metal, glass, paper and plastic recycling is common, even human waste is used for fertilizing.

A little of this sort of thinking could do a lot of good around here. An incredible amount of resources go to waste in this city every day. There are ways to make a living from some of it and a few people do. Up until now, I've been discussing trash picking as pure recreation, an easy way to furnish your home. The next step is to take it one as a full fledged occupation. This leads to my next heading.

SALVAGE

If you develop a taste for trash picking and are interested in going professional there are several levels you can aspire to. There is a man who lives around the corner from me who makes a living collecting newspaper. This is hard work and not too profitable. The current market price for clean scrap paper is \$20.00 a ton or a penny a pound. These places also deal in scrap metal. There is a small group of people who collect aluminium cans for profit. These go for 25 cents a pound. At this writing they were also paying for

Clean copper	75¢ per lb.
Dirty copper	65¢ per lb.
Light copper	60¢ per lb.
Red Brass	60¢ per lb.
Yellow Brass	38¢ per lb.
Lead	30¢ per lb.
Aluminum	25¢ per lb.
Stainless steel	15¢ per lb.

The closest places that buy these types of scrap are:

Fred Badolato at 739 Bainbridge
and
James D. Lombardo, 919 S. 12th.
Metal Only. No cans.

It might not be worth it to you to go out digging for scrap but these places are good to keep in mind in case you sometime have a load you have to dump anyway.

There are many ways to deal with other usable things you find. If you can use them yourself or sell it to someone easily, you could try, depending on its apparent value, to sell it to an antique dealer or go to one of the independently operated thrift stores in the area. The one I found most likely to buy something is located at 17th and Rodman. These people are well known to the pros and have a good flow. I once saw a set of napkin holders there that I'd passed up in a dumpster the day before.

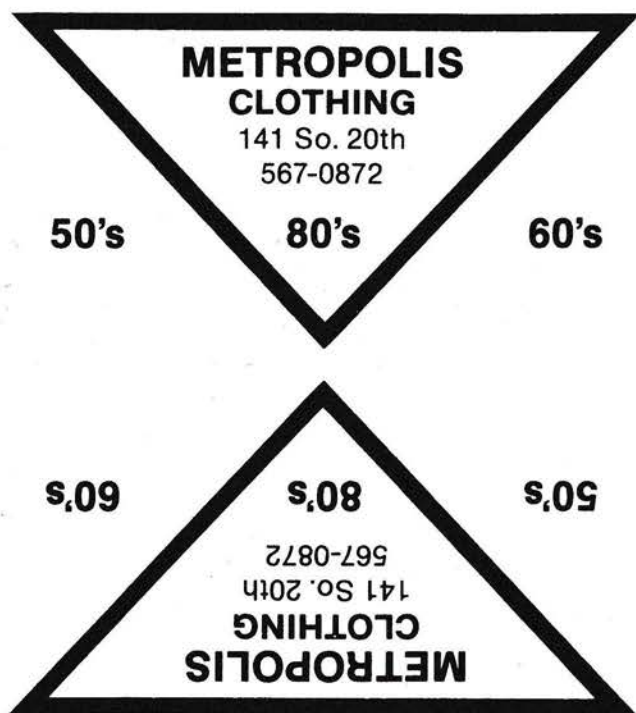
If you are not at all interested in rooting through someone else's trash behind their house no matter how great a chance there may be of finding something for nothing, the next step up is going to the thrift stores where you'll go through other people's trash inside someone's store with a chance of finding something for next to nothing.

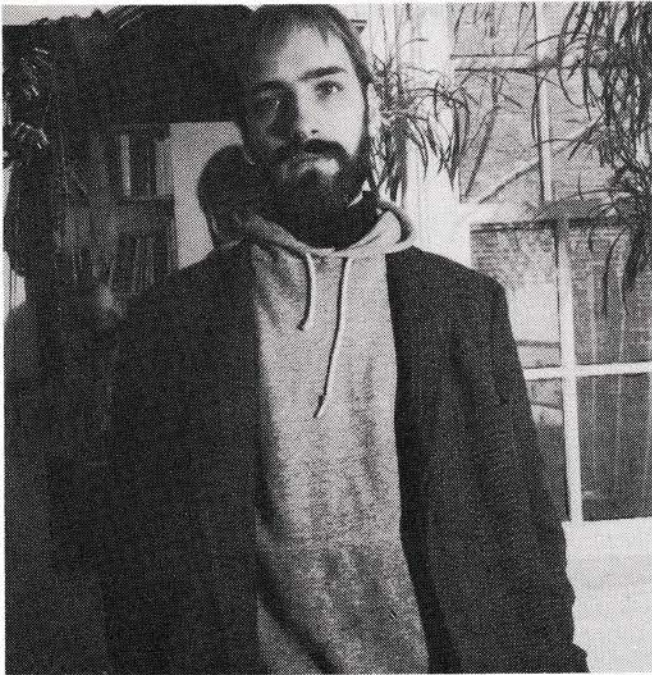
THRIFT STORES

Most people around here have dealt with thrift stores in one way or another. They are one of the best ways outside of garage sales for useable items to be recycled at small cost. The people of Center City suffered a great loss a couple of years ago when The American Thrift Store burned down on South Street. Their prices and inventory couldn't be beat (I hope you took advantage, as I did, of their recent clean up and consequent dumpster!) This store has since moved operations out to its other place at 6046 Woodland Avenue. Maybe a bit far to go but they still carry a good selection of clothing and are reasonably priced. Take the #11 trolley from 15th and Market out Woodland Avenue.

The other good place on South Street, The American Rescue Workers thrift store was going to be one of my biggest pushes. The guy who runs the place is a real sweetheart who will always give you a deal. Unfortunately, it just closed down this week and moved operations out to it's other store at 2317 N. 3rd. I've yet to get to that one. If they continue their price of 25¢ per LP they may still be the best place for records.

The Thrift Shop at 12th and Walnut may be worth visiting for the hardcore bargain hunter. If you go in five times you'll maybe find one good deal. A Hamilton Beach milkshake maker was found there for \$15.00 only because they thought it was broken. Forget their furniture. They think it's new. Not a friendly face in the place. The only other decent store left in Center City could be the thrift shop of The Unity Mission Church, 511 South 21st Street. Run by the loveliest, nicest group of ladies you'll ever meet, it has a relaxed atmosphere, a good turnover and reasonable





prices. They once gave me a table with a broken leg which was easily fixed. Last time I went I was introduced to Mother Divine herself!

While in the neighborhood, you might check out Robena's Treasures, 2006 South Street. Very unpretentious outside, the place is just exactly what it sounds like inside; a very delicate selection of objects and art this small quiet lady doesn't seem to want to part with. Worth the trip just to experience Robena and her environment.

Further up the street is the Fight For Sight thrift store at 2027 Sansom. Not a large selection but a great stock of wool and surplus cotton army clothing.

The Second Chance Thrift Store, 2030 Chestnut. Poor selection of bargain merchandise. The place is run by a frustrated antique dealer. If you're interested, they do have some nice expensive furniture and repro. antiques. While on the block check Hadassah's Another Chance, 2006 Chestnut. Similar merchandise.

If you want to find any real thrift stores, it seems you've got to do some traveling. I've listed a few I found that are worth a short ride on the subway or a walk.

The thrift store at 55 and Walnut was the best spot I found in West Phila. A good clothes stock, lots of mirrors and one of the largest record selections around. I'm always looking for the records when I go to these places. I don't mention them in every case but they all usually have at least a box or two hidden under a table or something. My big find in Kensington last week was an original 45 of Desi Arnez and his orchestra doing their hit "BABALU".

Kensington, it turns out, is a great place for junk. They have some of the best thrift shops in the area all within walking distance from one another. The best of all, and one of the most fun stores I've ever been to is the Philadelphia General Outlet at 2761 Kensington Ave. A veritable warehouse of a space where you'll find

everything from skate keys to claw foot bathtubs, pinball machines and barber chairs to old Lone Ranger comic books printed in Greek. We were there for hours. The people are friendly and will let you alone to ferret to your hearts content.

Another fine spot in the area is the Village Art Store around the 2500 block of Kensington Avenue. Just take a walk down Kensington Avenue. There are many other places worth visiting. Maybe you'll spot one I missed. Even if you don't go in any of them you're bound to see something interesting.

I've just mentioned the highlight of my tour through areas most important stores. To really do it right you should hit each of these places at least once a week and also:

A M & H New & Used Furniture
5941 Market

B'NAI BRITH MERRY GO ROUND SHOP
127 South 22

DOROTHY'S THRIFT SHOP
5924 Market

FAITH BOOK STORE
53rd and Market

CINDERELLA THRIFT
204 South 45
(The pheasants not for sale)

WRIGHT THRIFT SHOP
125 South 60
(Good for planters)

WEE TOO THRIFT SHOP
4510 Walnut

THE SALVATION ARMY
22nd & Market

AND ONE I FORGOT THE NAME OF
8th and Wolf

All of these places have something to recommend them depending on what you're looking for.

These are just a few of the ways I've found to live a little less expensively in the city. I like them because if you taken them slightly seriously, you have a small way of fighting back at a system which seems to be forcing people into the idea that they have to be gluttonous consumers to "exist". You don't, and if you do it right you can even make up for some of the waste from the ones who do. I could discuss the horrible problems of finding reasonable living spaces, transportation and utility costs. There are ways to deal with these, but like I said I'm only giving out some of my legal tricks.

the stranglers

cont. from p. 2

LISA HAUN



away and see what happens then. Whatever does happen we don't give a fuck because if you don't want us here we'll go somewhere else.

Dave Greenfield: This time we're going through it more than we did the last time. Obviously it's much more a proper tour, breaking new ground, seeing more places.

Hugh Cornwell: We're going through it properly this time, where as before we were flirting.

J.J. Burnell: We were prick teasing.

NS: It seems that Urggh movie (more about this in the Ian Copeland article) could change a lot of the negativism that's around in relation to bands like the Stranglers. (who incidentally were one of the acts first touted for the film)

J.J. Burnell: Well we're not in it now. We didn't want to be associated with it. Basically, it was because there were quite a few bands which we didn't really rate. Mentioning no names. There were groups participating in the film that we personally didn't want to have anything to do with.

NS: In terms of providing equal space for music that normally has no space otherwise don't you think it could be a good thing?

J.J. Burnell: It could only be good for the people in the film.

Jet Black: They filmed some shows in England, but we're not a part of it now. Fortunately, it's going to be a happening movie so thank God we're not in it. You know when I first heard about it I thought to myself this might be a good idea and then I really considered it and though Urggghhh! (late 50-ish mock horror intonation wholeheartedly intended). It will ultimately show itself to be another showbiz product. It'll do nothing lasting for anybody. It'll be just another product that people will buy and that's the end of it. People will take it, leave it, and go looking for something else. It will have no lasting effect.

Hugh Cornwell: The idea of the movie seemed to change while we were thinking about being in it. Why do groups always want to be sort of part of family. It seems to be a kind of basic insecurity on their part. We've been confused with so

NEW FASHION

Amacord, 2047 Walnut Street is an alternative fashion outlet providing the Philadelphia area with wide range "haute couture." On the premises one can find anything from choice vintage pieces to inovative lines by both Intrigue Telephoto and Althea

Amacord also carries one of the largest selections of high-tech and classical jewelry in the area. A grand display of gloves, hats, ties, pocket books and sunglasses completes Amacord's tasteful selection of accessories. Truly, Amacord's the breath of fresh air our city has been longing for.



STRANGLERS CONT.

J.J. Burnel: They contribute to our magazine (Strangled) with various theories and the like.

Jet Black: We've been working on this for some five years now. We realize the subject matter is so serious that we've got to gently break it to people because if we were to suddenly confront them with it they would freak out. Because the reality of the situation is really awesome and frightening so we gradually over the last 4, 5 years have been breaking little bits of what is to come to people. And suddenly we're confronted with someone like you who wants to know who the meninblack are and what they're about. Well at this time it's too heavy to let out so you'll just have to wait until the album's available. But it's cool cause your looking in the right direction. You probably won't get it here, though. I think Carter will probably put the block on it.

J.J. Burnel: You mean Reagan then.

Jet Black: Or Reagan. He'll probably say look shit man we've got enough problems without having the MIB album out. It's not going to happen in America until the record companies are interested in putting it out. Which suits us fine. many other sounds in the past it's best that we keep ourselves separate.

NS: Do you envision making your own films to enable people to understand visually what you're about.

J.J. Burnel: We've done that to some degree already. It just needs some editing and compiling. We've done quite a few films in England, various pieces on situations that've happened to us. Whether we decide to release them, that's another matter altogether.

[The talk then turned to the new material LP The Meninblack due for release in Europe during the month of January. The LP deals with the many facets of the human condition in relation to religion and scientific phenomenon. One of the many subplots contained in the album deals with alien beings coming to earth with the purpose of preparing human beings for their final days on this planet. More specifically, to prepare human beings for culinary consumption. Burnel carries on.]

J.J. Burnel: It's an attempt to debunk the bullshit and mysticism around very ordinary scientific phenomenon. Religion has misinterpreted what we now know as scientific phenomenon. I mean the immaculate conception is just artificial insemination, right? Basically, we're born again atheists.

Hugh Cornwell: We explore the myths of Chuch life. If you look carefully there was a maninblack on the cover of Rattus Norvegicus (their first LP) as well.

NS: It seems with all this talk of aliens and bleak futures most people will take the LP as escapist entertainment much like everything else on the market today.

J.J. Burnel: I believe you underestimate the people who listen to us. Certainly, the people in Britain and Europe. America is still pretty unknown to us. It's another world, another dimension entirely.

Hugh Cornwell: In England the people who buy our records write loads and loads of letters asking us what the band means. The involvement is there.

NS: With your work, don't you feel a need to strive to help people understand more about their lives and more importantly what the future holds for them.


Jet Black: Well, we're doing that all the time. But to attain it we would've reached Utopia. And it's never going to happen. It would be great if everyone understood through. But it's not going to happen like that. It can't.

The End Bit

NS: Well I've enjoyed this experience for what it was and what it could've been.

Jet Black: That's alright, it won't do anything for you. It'll make you happy for a minute. So you get to meet another four people. As long as you've got the albums cause that lasts, you see. Memories fade.

J.J. Burnel: They're distorted like juries. Always rely on cassettes●




Paddy's Place

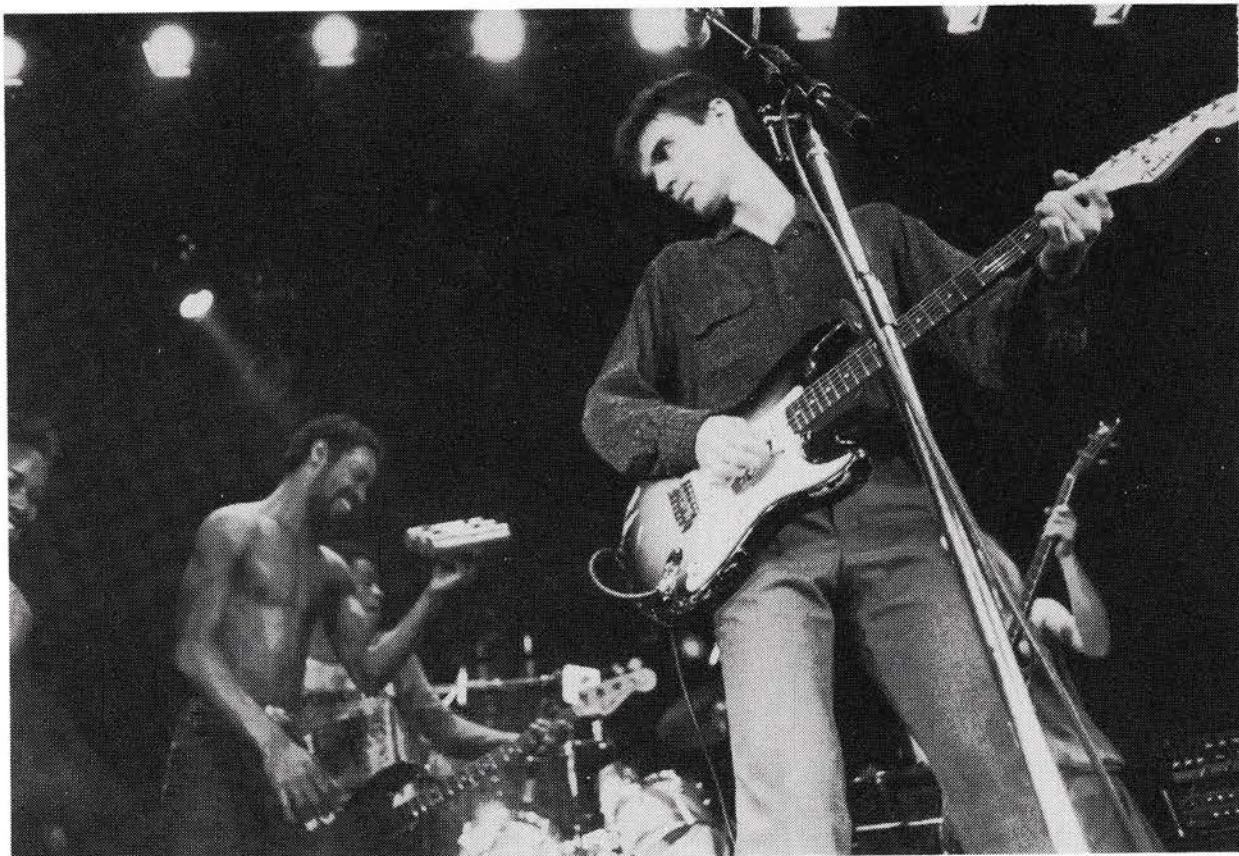
228 RACE STREET
OLDE CITY
PHILADELPHIA, PA.

Paddy & Barb
Callahan
MA7-3532

HOT FOOD
COLD DRINKS
WARM FRIENDS



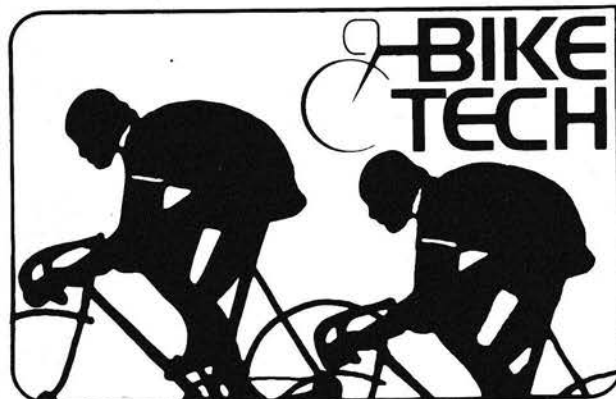
David Byrne of the Talking Heads



COPELAND CONTINUED

Which brings us to the grand finale in Copeland's master plan. "Urggh, A Music War", is more than just a movie. The movie will feature bands like XTC, the Specials, Magazine, the Cramps, UB40, and the Police, just to name a few. The ideas to bring new music to middle America hopefully reaching the great untapped audience that lies beyond the top 40 charts. It will tentatively open up next spring and the inevitable soundtrack will be marketed by A & M. This call to arms, as it were, represents new music's first real voice of strength in the uphill battle for a share of the consumer's dollar. As with all trends there is more than a smidgen of snobbishness and fear on both sides of the fence (critics and cultists alike) with you the the public caught in the middle. Hopefully, Urggh will ease the tension between everyone and show that beneath all the stereotypes there lies a good deal of music just waiting for people to sample it. As fast as we feel the need for change it's still a slow process but we're getting there.

"It's getting better. It's getting easier some places and getting more difficult in others. The South has finally opened up. It was the last place to fall, but now we've got Atlanta, Miami, Tampa, Orlando, New Orleans. It hasn't happened in Birmingham yet. The movie will make the music available to people in Birmingham. We've not been able to get a foothold there, but the movie will



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The Starlite was packed. At showtime, the crowd surged forward and the band went into a stilted "Helter Skelter". By the third song, "Hangin" things started to pick up and mid-set, with "Jigsaw Feeling", Siouxsie hit her stride. But things weren't going so well. Siouxsie was brightly lit, in contrast with the band who played in semi-darkness. It fit - they seemed singularly disinterested and played by rote, not working with Siouxsie. And how was Herself? The first thing that caught me was how beautiful she is. Photos don't fully capture it. Dressed in a white fringed cowboy jacket and striped dress, she stalked the stage, striking poses and giving haughty stares to the audience. Her voice was powerful, stronger than on record. But she is a very cold performer and stays very distant from the crowd, making it hard to respond. In fact, the audience didn't need to be there. That's not always a bad thing, but I don't like feeling that wall.

Backstage, the rest of the band milled around while Siouxsie, tucking herself into a corner, fixed her make-up. After hellos I asked her what she thought of the set. She countered with "What did YOU think?" I admitted that I'd been disappointed with the band and she said "So was I." We talked about the coldness I'd felt and the distance between them and the audience. Siouxsie explained that she wanted that, and that what disturbed her was the distance between her and the band. I asked about the possibility of her branching out musically, after seeing her play guitar onstage for one song, but that was mostly just playing around - "This is the main thing, my instrument", she said, stroking her throat. A few more words, then she walked away. I enjoyed meeting her. But I kept thinking of that cold performance. And something else. At one point in the set, Siouxsie looked at someone in the front and made a face - not a typical Siouxsie, "I Am the Queen of England" face, but a regular face. For that one second, her barrier was down and I got a glimpse of how much greater the show could have been, if Siouxsie would let herself be human. But maybe you can't be human and pose at the same time.



The Gang of Four Interview



COMING A Contractions

The Contractions interview



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